

Johannes Kreidler

in hyper intervals

für Geige, Klarinette / Bassklarinette, Klavier,
Schlagzeug und Zuspierung

Johannes Kreidler (1980) in hyper intervals (2006-2008) für Violine, Klarinette / Bassklarinette, Schlagzeug, Klavier und Zuspielung


Schlagzeug: kleine Trommel mit Saiten, kleine Trommel ohne Saiten, 3 Triangeln,
5 Woodblocks, 1 Tempelblock (mittel), 3 Tomtoms (eher tief), Marimbaphon,
Vibraphon (mit Pedal und Motor), 3 hängende Becken (splash 25", normal 38",
normal 56"), metallischer Gegenstand, 5 Shaker.


Zuspielung: Die beiden Lautsprecher der Zuspielung sollen möglichst nah bei den Spielern stehen, am besten
mitten unter ihnen; andernfalls sollten die Spieler mikrofoniert werden. Es geht darum, dass sich
live gespielter Klang und die Zuspielung möglichst gut miteinander mischen. Lautstärken innerhalb
der Zuspielung sind schon vorhanden, nur Grundpegel einstellen oder verantwortungsvoll interpretieren!

Erklärungen zum Notentext:

allgemein:

◦  Crescendo aus dem Nichts  Decresc. ins Nichts

x  Sprechaktion; Aussprache in deutscher Sprache. Sprechtonhöhe ungefähr wie notiert.

 quasi übergebunden

Vorzeichen gelten nur für die eine bezeichnete Note.

Violine:

▼ überhöhter Bogendruck

⊕ Saiten mit der linken Hand locker abdecken, dass sie keine bestimmten Tonhöhen hervorbringen können

[●] Saite, auf der eine Aktion gespielt werden soll

↑ extrem hoch ■ auf Corpus klopfen, jedes Mal anders

∅ Bartok-Pizzikato (Saite schlägt auf das Griffbrett)

c.l.b. col legno battuto (mit Bogenholz geschlagen)

a.p. al ponte (am Steg) ✂ hinterm Steg

Nie mit Vibrato spielen!

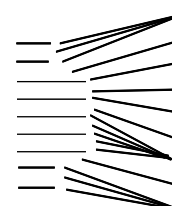

Benötigt: Stahldämpfer

Klarinette:

□ Mehrklang. Frei zu wählen, möglichst dissonant und gut ansprechend.

∅ Slap ▲ extrem hoch

Schlagzeug:

 3 Triangeln
kleine Trommel auf Umreifung schlagen
kleine Trommel ohne Saiten
kleine Trommel mit Saiten
Splash-Becken
andere Becken
5 Woodblocks
Tempelblock
3 Tomtoms
in Part 6 Takt 2-5 und 33-39 gelten andere Instrumente
 weich / mittel / hart / Stiel / Jazz-Besen. Außerdem benötigt: Superball.

Grundsätzlich können Instrumente aus Zeitgründen auch mit dem falschen Schlägel gespielt werden,
z.B. kleine Trommel mit Marimbaschlägel.

⊕ Instrument abdämpfen  auf Trommelfell reiben (Part 5)

Klavier:

⊕ Saite von Hand abdämpfen, Tonhöhe bleibt aber erkennbar

/ Rahmensschlag, jedes Mal anders

pizz. Pizzikato im Klavier, gilt nur für die eine bezeichnete Note

Benötigt: scheppernde Präparation, z.B. eine Stecknadel oder ein Stift

Dauer: 23'. Zwischen den Teilen gründliche (Blätter-)Pause machen!

geschrieben für das Ensemble Quartludium

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♩=120

Kreidler in hyper intervals part 1

Partitur in C

Score for measures 1-6:

- Tape:** Measures 1-6. Measure 3 includes a "fragmentiertes Soundfile" (fragmented soundfile) marked *f*. Notes 2, 3, 4, 5, and 6 are indicated above the staff.
- Violin:** Measures 1-6. Rested.
- BassCl (B-flat):** Measures 1-6. Rested.
- Percussion:** Measures 1-6. Complex rhythmic patterns with various articulations (accents, slurs, ties). Dynamics include *mf*, *f*, and *ppp*. Fingerings (3, 5, 6) and slurs are present.
- Piano:** Measures 1-6. Rested.

Score for measures 7-12:

- tp (Trumpet):** Measures 7-12. Notes 7, 8, 9, 10, 11, and 12 are indicated above the staff. Dynamics include *pp* and *f*.
- vi (Violin):** Measures 7-12. Rested.
- BCI (Bass Clarinet):** Measures 7-12. Rested.
- perc (Percussion):** Measures 7-12. Complex rhythmic patterns with various articulations (accents, slurs, ties). Dynamics include *pp* and *f*. Fingerings (3, 5, 6) and slurs are present.
- pno (Piano):** Measures 7-12. Rested.

13 14 verschiedene soundfiles 15 16 17 18

tp

vl

BCl

perc

pno

ff

mf

pizz. 3

arco

p

f

ff

"ah"

f

5

3

6

3

5

mp

pizz. Nagel

mf

3

3

19 20 21 22 23 einzelne Fragmente 24 25 26 dichtes Feld leiser Fragmente

tp

vl

BCl

perc

pno

f

p

f

3

>

5

5

3

5

3

mf

ppp

pp

tp 27 28 29 30 31 32 fragmentiertes Soundfile

a.p. 3 5 5 5

ppp

vi

BCI

perc 5 5 5 3 3 3 6 5 poco 5 5 5

pno

3 4 3 4

p

f

tp 33 34 35 36 37 38

vi

BCI

perc 5 5 6 3 3 3 6 3 5 5

pno

3 7

f

pp

mp

pizz. ord. *f*

8vb

tp 39 Netz von kurzen Fragmenten 40 41 42

vi pizz. *f* *mf* arco *mf*

BCl *f*

perc *ff* *f* *pp*

pno *f* *ff* *pp* 15^{ma}

tp 43 44 45 46 47 48

vi *mf* *ff* *p* *f*

BCl *f* *mf* *f*

perc *ff* *f* *mf* *f*

pno *mf* *f* *ff* *f*

Feldaufnahme

Feld-Schnippse

tp 55 4/4 *pp* pizz. 3 56 dichtes Feld von Fragmenten 57 5/4 58 4/4 59 *f* Fragment in fast gleichmäßigem Rhythmus 60 61

vl 4/4 *f* 5/4 4/4

BCl 4/4 *p* > 5/4 *pp* 4/4 *f*

perc 4/4 *pp* 5/4 *p* gliss. 8va 8va, *mf* 3

pno 4/4 *f* 8va 8va, *mf* 3

62 63 64 65 66 67 68 69 70

tp

vl

BCl

perc

pno

Frame Hit

knuckle

pizz.

alles abgesetzt

pizz. Nagel

ff

mp

f

p

8va

71 72 73 74 *rhythmisierte Abfolge verschiedener Soundfiles* 75 2 Soundfiles 7

tp

vi

BCI

perc

pno

f *ff* *15^{ma}*

76 77 78 79 80

tp

vi

BCI

perc

pno

f *8va* *15^{ma}*

arco
im Folgenden immer
Teiltöne von IV

7. 11. 5. 8. 6. 10. 6. 5.

81 82 83 84

tp

7. °

5. °

15^{ma} 7. °

13. °

vl

5

5

BCl

8va- 5 8va, △

8va- △ 8va- 5 8va- △

8va- △ 8va, △ 8va, △ 8va- △

perc

15^{ma} 5

5

5

5

5

5

5

5

5

pno

[illegible]

89 90 91 92 93

tp

vi

BCl

perc

pno

8va

15ma

mf

f

ff

8vb

94 95 96 97 98 99 100

tp

vi

BCl

perc

pno

pizz.

arco

f

mp

f

f

me

ha

Wellness-Musik

100 Wellness-Zeitlupe
 101 + tone wolfe
 102
 103
 104 Streichen auf Steg (tonlos)
 105 Luftgeräusch
 106
 107
 108 Filter-Soundfile
 109
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 111
 112 kurze, akzentuierte Fragmente
 113
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 579

114 115 116 117 118 119 120 121 122 123 124 2 Soundfiles 125 126 127

tp *mf* - tone-wolfe

vi

BCI

perc

pno pizz. Nagel *p* Ped. *mf* *pp*

Fragmentabfolge des immer selben Soundfiles

pizz. o sempre

guero Fingernagel an Stimmstiften

mf *p* *mf* *pp*

128 129 130 131 132 133 *langsamer* 134 135

tp 5 pizz. *f*

vi

BCI *pp* *pp*

perc *mf* guero Fingernagel an Tastenvorderseite 5 3 guero Fingernagel ebenso 5 3 *mf* *p*

pno *pp* *mf* *f*

136 137 138 139 140 141 142

tp 5 *f* arco *mf* + tone wolfe

vi *f* *mf*

BCI *mf*

perc *f* *ff* 5 3 *mf*

pno *f* 5 3

Detailed description: This musical score page contains measures 128 through 142. The instrumentation includes trumpet (tp), violin (vi), cello (BCI), percussion (perc), and piano (pno). Measures 128-132 feature a sustained trumpet note with a five-measure bowing/pizzicato (pizz.) marking. The violin and cello play sustained notes, with the cello marked *pp*. The percussion part is active with eighth-note patterns, marked *mf*, with specific instructions for guero fingernails on the piano side and back. The piano part has a rising line marked *pp*. Measure 133 is marked *langsamer* and *f*. Measures 134-135 continue the sustained trumpet note. Measure 136 has a five-measure bowing/pizzicato marking. Measures 137-138 show a change in the percussion pattern. Measure 139 has a five-measure bowing/pizzicato marking. Measure 140 has a five-measure bowing/pizzicato marking. Measure 141 has a five-measure bowing/pizzicato marking. Measure 142 has a five-measure bowing/pizzicato marking and the instruction '+ tone wolfe'.

tp

vi

BCI

perc

pno

143 144 145 146 147 148 149 150 13

pp

p

ganz weich

3 5 3 5 3 3

tp

151 152 153 154 155 156 157

(tone-wolfe)

- tone-wolfe

p

vi

BCI

perc

pno

ffz

p

5 3 3 5 5 3

14

tp

vi

BCI

perc

pno

$\text{♩} = 120$

2

3

4

5

6

"abstürzende" Soundfiles

f

ff

p

Ped.

f

8vb

7

8

9

10

11

12

13

immer Bogenwechsel

mf

pizz.

f

gliss. diatonisch

mp

f

15ma

mp

f

15ma

15ma

34 35 36 37 38 29 Sekunden 39 19 Sekunden 40 41 gelegentliche Impulse 42

tp

vl

BCl

perc

pno

pizz. *8va* *mf*

auf Steg (tonlos), teilweise mit tremolo

p *f*

mp *pp* *poco f*

pp *poco f* *p*

mp *poco f* *mf* Ped.

43 44 45 46 $\text{♩} = 120$ 47 48 49

tp

vl

BCl

perc

pno

pizz. *mf*

f mit Instrumenten alternierend

ff *pp* *15ma* *mf* *ff*

Handschlag

Ped.

13 14 15 16 17 18

tp 2 soundfiles Autos

vi pizz Nagel

BCI

perc *f* *mf*

pno *f* 8vb

6 3 3 3 3

4/4 3/4 4/4 12/4 4/4

Detailed description: This musical score page contains measures 13 through 18. The instrumentation includes trumpet (tp), violin (vi), baritone (BCI), percussion (perc), and piano (pno). The key signature has one sharp (F#). The time signature changes from 4/4 in measure 13 to 3/4 in measure 16, and back to 4/4 in measure 18. Measure 13 features a 6-measure rest in the piano part and a 3-measure rest in the violin part. Measure 14 has a 3-measure rest in the violin part. Measure 15 has a 3-measure rest in the violin part. Measure 16 has a 3-measure rest in the violin part. Measure 17 has a 3-measure rest in the violin part and a 3-measure rest in the piano part. Measure 18 has a 3-measure rest in the violin part and a 3-measure rest in the piano part. The score includes various musical notations such as rests, notes, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). There are also performance instructions like 'pizz' (pizzicato) and 'Nagel' (nagel). The page number 18 is in the top left corner.

19
362 $\text{♩} = 100$ Pop
Rock noisy

20

tp

vi

cl

p

keine 4er-Gruppen betonen

ppp

mf

keine 4er-Gruppen betonen

pp

(tiefste)

pno

8va

mp

ff

5 3

Ped. _____

364 21 22 23 24 25

tp

vi

arco

f

cl

ppp

p

pp

mf

ff

pno

ff

p

8^{vb}

The musical score is for measures 21-25, measures 364-368. The trumpet (tp) part has a wavy line indicating a tremolo. The violin (vi) part has a single note in measure 25 with an 'arco' marking. The clarinet (cl) part has a complex melodic line with dynamics from ppp to p. The piano (pno) part has a complex accompaniment with dynamics from pp to ff, including triplets and a final section marked p and 8vb.

369 26 27 28 29 30

tp

vi

cl

pno

mf

pizz. Fingernagel

arco

ord.

poco *pp*

p

f

mf

poco

mf

gliss. w.T.

besonders laut

'schönbergisch'

f

mf

8va

Ped.

[illegible]

378 35 36 37 38 39

tp

vi

cl

pno

mf sempre

f sempre

pizz. IV *f*

arco *f*

p > Ped.

3

pizz. nagel *f*

Detailed description of the musical score: The score is for measures 35 through 39, with measure numbers 378, 35, 36, 37, 38, and 39 indicated at the top. The instruments are trumpet (tp), violin (vi), clarinet (cl), and piano (pno). The trumpet part has a wavy line indicating a tremolo. The violin part has a pizzicato (pizz.) section in measure 38 and an arco section in measure 39. The clarinet part has a forte (f) section in measure 35 and a piano (p) section in measure 38. The piano part has a forte (f) section in measure 38. The score includes various musical notations such as dynamics, articulation, and pedaling.

383 40 41 42 43 44

tp

vi

cl

pno

c.l.b. I

f

mf

pizz.

mf > pp

p

mp

poco

poco

Motor an

weich

(poss.)

f

p

p

Ped.

gliss. w.T. (nicht betonen)

poco Ped.

8vb - -

Detailed description: This page of a musical score covers measures 383 to 44. The instrumentation includes trumpet (tp), violin (vi), clarinet (cl), piano (pno), and percussion (p). The trumpet part consists of a continuous tremolo. The violin part features a melodic line with dynamic markings of *f*, *mf*, and *pp*, including a *pizz.* (pizzicato) instruction. The clarinet part has a complex rhythmic pattern with dynamics ranging from *mf* to *p*. The piano part includes a dense texture with triplets and a *Motor an* (motor on) instruction. The percussion part has a simple rhythmic pattern. The score includes various performance markings such as *c.l.b.* (crescendo/decrescendo), *gliss. w.T.* (glissando with tremolo), and *Ped.* (pedal). The page number 24 is at the top left.

388 45 46 47 48 49

tp

vi

cl

pno

poco a.p. p 9:6 pizz. mp I II c.l.b. arco ord. mp a.p. $sffz$ mp $sffz$ ord. p

mp poco $sffz$ f hohe Geräusche

metallischer Gegenstand

ppp poco

$8va$ mf legato ff $sffz$ ff

Detailed description: This musical score page covers measures 388 to 49. The instrumentation includes trumpet (tp), violin (vi), clarinet (cl), piano (pno), and percussion. The trumpet part consists of a continuous wavy line. The violin part features a melodic line with various articulations: 'poco a.p.' (pizzicato) in measure 45, 'pizz.' (pizzicato) in measure 46, 'arco ord.' (arco) in measure 47, 'a.p.' (pizzicato) in measure 48, and 'ord.' (arco) in measure 49. Dynamics range from p to $sffz$. The clarinet part has a rhythmic pattern in measure 45, followed by a melodic line in measure 46, and a triplet in measure 49. Dynamics include mp , p , and $sffz$. The piano part has a melodic line in measure 45, followed by a melodic line in measure 46, and a melodic line in measure 47. Dynamics range from ppp to ff . The percussion part has a melodic line in measure 45, followed by a melodic line in measure 46, and a melodic line in measure 47. Dynamics range from ppp to ff . The score includes various musical notations such as notes, rests, beams, and dynamic markings.

393 50 51 52

tp

vi

cl

ff

Motor an

Motor aus

Ped.

pno

ff

4/4

The musical score is written for five instruments: trumpet (tp), violin (vi), clarinet (cl), piano (pno), and percussion (pno). The key signature is one sharp (F#). The time signature is 4/4. The score is divided into three systems. The first system covers measures 393-50, 51, and 52. The second system covers measures 50, 51, and 52. The third system covers measures 51 and 52. The trumpet part (tp) has a wavy line in measures 393-50 and 51, and a 2/4 time signature change in measure 52. The violin part (vi) has a piano (p) dynamic in measure 50 and a mezzo-forte (mf) dynamic in measure 51. The clarinet part (cl) has a piano (p) dynamic in measure 50 and a mezzo-forte (mf) dynamic in measure 51. The piano part (pno) has a fortissimo (ff) dynamic in measure 50 and a fortissimo (ff) dynamic in measure 51. The percussion part (pno) has a fortissimo (ff) dynamic in measure 50 and a fortissimo (ff) dynamic in measure 51. The score includes performance instructions: "Motor an" in measure 50, "Motor aus" in measure 51, and "Ped." in measure 51. The score also includes a 4/4 time signature change in measure 52.

[illegible]

59 60 61

tp

vi

BCI

perc

pno

ff

ff

großes Becken (56)

62 63 64

tp

vi

BCI

perc

pno

f

f

kleines Becken (38)

f

Detailed description: This page of a musical score covers measures 59 to 64. The score is written for five staves: trumpet (tp), violin (vi), baritone (BCI), percussion (perc), and piano (pno). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 59-61 are marked with a forte fortissimo (*ff*) dynamic. The trumpet plays a long note with a slur. The violin and baritone are silent. The percussion features a complex rhythmic pattern with quintuplets and triplets. The piano has a dense, moving bass line with many triplets and quintuplets. Measure 62 is marked with a forte (*f*) dynamic. The trumpet plays a quarter note. The violin and baritone are silent. The percussion has a single note marked with an accent (>) and labeled 'kleines Becken (38)'. The piano continues with its complex rhythmic pattern. Measure 63 is marked with a forte (*f*) dynamic. The trumpet plays a half note. The violin and baritone are silent. The percussion is silent. The piano continues with its complex rhythmic pattern. Measure 64 is marked with a forte (*f*) dynamic. The trumpet is silent. The violin and baritone are silent. The percussion is silent. The piano continues with its complex rhythmic pattern. The score ends with a double bar line and repeat dots on both sides.

65 66 67 68 69

tp

vi

BCI

perc

pno

f

ff

nicht zu schnell

8vb

70 71

Elektronik: gelegentliche Fetzen

mf

6/4

6/4

6/4

6/4

perc

pno

ff sempre

15^{ma}

11

12

11

12

11

15^{ma}

15^{ma}

15^{ma}

7:6

pizz.

f sempre

30

72 73 74

tp

vi

BCI

perc

pno

mf sempre

7

7:6

7

15^{ma}

12

11

5

lassen

11

15^{ma}

12

74 75 76 77

tp

vi

BCI

perc

pno

wie zuvor

7:6

7

5

11

12

5

8vb

78 79 80

tp

7:6

vi

arco

mf

BCI

7

perc

15^{ma}

12

pno

11

8^{vb}

15^{ma}

12

11

81 82 83 84

tp

5/4

4/4

3/4

4/4

vi

pizz.

mf

BCI

perc

11

15^{ma}

5

11

15^{ma}

12

pno

11

15^{ma}

12

cresc.

12

fff

Ped. bis zum Ende von Part 3

□ tiefen Cluster stumm drücken für Nachhall-Effekt

$\bullet = 60$

85 Barock *f*

86

87

88

89

90 arco *f* 3

91

92 nach 10 Sekunden
sanft und nicht abrupt
abdämpfen 3 *fff*

tp

vi

BCI

perc

pno

3 4 16

3 4 16

3 4 16

3 4 16

3 4 16

$\text{♩} = 150$

Part 4 Dauern-Striche: Ton so lange aushalten

tp $\frac{3}{4}$ $\frac{1}{16}$ *pp* füllt Lücken auf 2 $\frac{3}{4}$ 3 $\frac{2}{4}$ $\frac{3}{16}$ 4 $\frac{3}{4}$ $\frac{3}{16}$ 5 $\frac{2}{4}$ $\frac{1}{16}$ 6 $\frac{3}{4}$ $\frac{3}{16}$

vi $\frac{3}{4}$ $\frac{1}{16}$ *pp* Akzente immer laut immer abgesetzt

BCI $\frac{3}{4}$ $\frac{1}{16}$ *pp* Akzente immer laut immer abgesetzt

perc $\frac{3}{4}$ $\frac{1}{16}$ Akzente immer laut immer abgesetzt

pno $\frac{3}{4}$ $\frac{1}{16}$ *pp* Akzente immer laut immer abgesetzt

tp 7 $\frac{2}{4}$ $\frac{3}{16}$ 8 $\frac{3}{4}$ $\frac{1}{8}$ 9 $\frac{4}{4}$ $\frac{1}{16}$ 10 $\frac{2}{4}$ $\frac{1}{8}$ 11 $\frac{2}{4}$ $\frac{3}{16}$ 12 $\frac{3}{4}$ 13 $\frac{4}{4}$ $\frac{1}{16}$

vi $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{1}{16}$

BCI $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{1}{16}$

perc $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{1}{16}$

pno $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{4}{4}$ $\frac{1}{16}$ $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{2}{4}$ $\frac{1}{16}$

tp

vi

BCI

perc

pno

26

27

28

29

30

31

32

35

mf

f

tp

vi

BCI

perc

pno

33 34 35 36 37 38 39

2/4 2/4 1/16 3/4 1/16 3/4 3/4 2/4 3/16 3/4

Soundfile (gefiltert)

p

>

36

tp 40 41 42 43 44 45 46

vi

BCI

perc

pno

laute und leise Lückenfüller

ff

ff

ff

ff

tp 47 48 49 50 51 52 53

vi

BCI

perc

pno

füllt Lücken

pp

pp

pp

mf

f

mf

pp

scheppernde Präparation

8^{va}-

15^{ma}-

54 55 56 57 58 59

tp $\frac{2}{4} \frac{3}{16}$ $\frac{3}{4} \frac{3}{16}$ $\frac{2}{4} \frac{1}{16}$ $\frac{1}{4} \frac{3}{16}$ $\frac{3}{4} \frac{1}{8}$ $\frac{3}{4} \frac{1}{16}$

vi $\frac{2}{4} \frac{3}{16}$ $\frac{3}{4} \frac{3}{16}$ $\frac{2}{4} \frac{1}{16}$ $\frac{1}{4} \frac{3}{16}$ $\frac{3}{4} \frac{1}{8}$ $\frac{3}{4} \frac{1}{16}$

Bcl $\frac{2}{4} \frac{3}{16}$ $\frac{3}{4} \frac{3}{16}$ $\frac{2}{4} \frac{1}{16}$ $\frac{1}{4} \frac{3}{16}$ $\frac{3}{4} \frac{1}{8}$ $\frac{3}{4} \frac{1}{16}$

perc $\frac{2}{4} \frac{3}{16}$ $\frac{3}{4} \frac{3}{16}$ $\frac{2}{4} \frac{1}{16}$ $\frac{1}{4} \frac{3}{16}$ $\frac{3}{4} \frac{1}{8}$ $\frac{3}{4} \frac{1}{16}$

pno $\frac{2}{4} \frac{3}{16}$ $\frac{3}{4} \frac{3}{16}$ $\frac{2}{4} \frac{1}{16}$ $\frac{1}{4} \frac{3}{16}$ $\frac{3}{4} \frac{1}{8}$ $\frac{3}{4} \frac{1}{16}$

mf

60 61 62 Soundfile-Netz 63 64 65 66 67 Filter-Soundfile mit Interrupts 68

tp 2/4 1/16 2/4 2/4 8 2/4 2/4 2/4 2/4 2/4 5/4 5/4 1/16 2/4 8

pp p

vl 2/4 1/16 2/4 2/4 8 2/4 2/4 2/4 2/4 2/4 2/4 5/4 5/4 1/16 2/4 8

BCl 2/4 1/16 2/4 2/4 8 2/4 2/4 2/4 2/4 2/4 2/4 5/4 5/4 1/16 2/4 8

perc 2/4 1/16 2/4 2/4 8 2/4 2/4 2/4 2/4 2/4 2/4 5/4 5/4 1/16 2/4 8

pno 2/4 1/16 2/4 2/4 8 2/4 2/4 2/4 2/4 2/4 2/4 5/4 5/4 1/16 2/4 8

pp

38

The musical score continues from measure 69. The time signature changes from 2/4 to 5/4 at measure 70, then to 6/4 at measure 71, and finally to 3/4 at measure 72. A German instruction "füllt Lücken, mit lauten Akzenten" (fills gaps, with loud accents) is written above measure 72. The percussion part has a double bar line between measures 71 and 72. The piano part has a double bar line between measures 72 and 73. The woodwind parts continue their melodic lines. The brass parts have rests in measures 70 and 71, then enter in measure 72.

pp

76 77 78 79 80 81 82 83

tp

vi

BCl

perc

pno

15^{ma},

84 85 86 87 88 89

tp

vi

BCl

perc

pno

90 91 92 93 94 95 96

tp

vi

BCl

perc

pno

40

tp 97 98 99 100 101 102 103 104

vi

BCI

perc

pno

Feldaufnahme (Mensa)

ff

ff

tp 105 106 107 108 109 110 111 112

vi

BCI

perc

pno

ff

pp (plus Akzente)

scheppernde -----
Präparation

p

Feldaufnahme + Aufnahme von Instrumenten

[illegible]

tp

120 121 122 123 124 125 126 127

2/4 1/16 4/4 3/4 4/4 8/4 5/4 4/4

vl

Bcl

perc

pno

144 145 146 147 148 149 150 151 152 43

tp *Bewegungen sehr hoch* *mf*

vi *f*

BCI

perc *f* *8va*

pno *f* *15^{ma}*

pizz. *f* *15^{ma}* *8va*

153 154 155 156 157 158 159 160 + Tieftransposition

tp

vi

BCI

perc *8va*

pno *15^{ma}*

161 162 163 164 165 166 167 168

tp

vi

BCI

perc

pno

15^{ma}

8^{va}

Detailed description of the musical score: The score is for measures 161 through 168. The trumpet (tp) part has a melodic line starting on a whole note in measure 161, continuing with half notes and quarter notes, ending with a quarter rest in measure 168. The violin (vi) and baritone/cello (BCI) parts have sustained notes, mostly on whole and half notes. The percussion (perc) part includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like '8va' and '15ma'. The piano (pno) part features a complex rhythmic pattern with '15ma' markings, indicating a 15th measure rest or similar notation.

eng begrenzte Filter-Bänder

tp

vi

Klarinette

BCl

perc

pno

sempre s.t.

pp

p

poco

mf

f

Filter-Chor

6

7

8

9

10 Synthetisches

mf

f

11 Filter / Sinus

12

13

tp

vi

Bcl

perc

pno

mp

arco ord.

3

5

3

5

8va

14

15

16

17

tp

vi

Bcl

perc

pno

mp

3

5

8va

secco

Ped.

18 19 20 21 22

tp Filter-Bänder algorithmische Veränderungen (Pop) / Sinus Selbstzitat

vi

BCI

perc

pno

ff 8^{vb}

mf

3



Part 6

Vibraphon hat Pedal ständig gedrückt (befestigen)

48

Tempo: $\text{♩} = 80$

Part 6: Vibraphon hat Pedal ständig gedrückt (befestigen)

Score for Part 6, starting at measure 48. The score includes staves for Tape, Violin, BassCl (B-flat), perc. (5 Shaker), 2 (piano), tp (trumpet), vi (violin), BCl (bass clarinet), perc. (drum), and pno. (piano).

Key markings and instructions:

- Tempo:** $\text{♩} = 80$
- Violin:** *pp*, *poco dim.*
- BassCl (B-flat):** *pp*, *poco dim.*
- perc. (5 Shaker):** *mf*, *p*, *mf*
- 2 (piano):** *mf*, *schnell*, *p*
- tp (trumpet):** *rit.*, $\text{♩} = 65$, $\text{♩} = 80$
- vi (violin):** *s.t.*, *p*
- BCl (bass clarinet):** *p*
- perc. (drum):** *mf*, *p*, *rit.*, *poco*
- pno. (piano):** *mf*, *schnell*, *p*, *rit.*, *poco*

Measure numbers: 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

sost.Ped.

[illegible]

51 52 53 54 55 56 57 58

tp

vi

BCI

perc.

2

$\text{♩} = 80$

pp f p

pizz. Nagel

mf

verrauscht

f

8va *poco*

p

f

ff

f

15ma

mp

59 60 61 62

tp

vi

BCI

perc.

2

pp

mf

pizz.

mf

p

alle Töne
dämpfen bis
auf f

alle weg

Berlin,
9.6.08